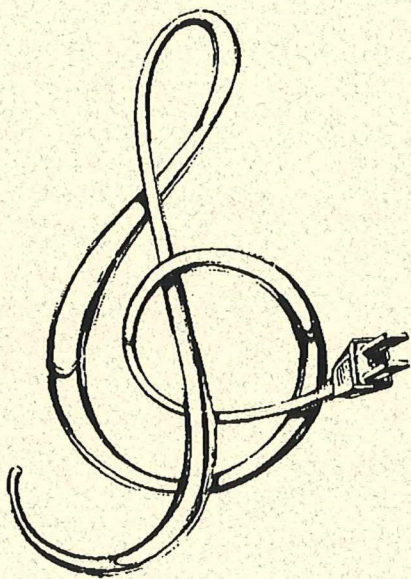


University of Toronto  
Faculty of Music

# ELECTROACOUSTIC MUSIC CONCERT



Sunday, March 10, 1996  
2 pm

Walter Hall  
Edward Johnson Building



## PROGRAMME

Swing Shift (1993)	Dennis Patrick
Cue #23 (1993)	Dennis Patrick
Fanfare (1995)	John Duesenberry
pour M (1987)	Gustav Ciamaga
... <i>touching the distance</i> (1994)	Nigel Morgan

## Intermission

Possible spaces no.2 (1996)	Gustav Ciamaga
The Idea of Canada (1992) Counterpoint: Je suis moitié moitié Stories that bind	Christos Hatzis
Lexikon-Sonate (1992 ff. ) Christina Baltazar, Erik Ross	Karlheinz Essl

**Dennis Patrick** directs the University of Toronto's Electro-acoustic Music Studio (UTEMS) and is a member of the Theory and Composition Division of the Faculty of Music. In addition to an interest in the use of computers in music, Patrick composes music for CBC radio dramas.

**Swing Shift** was originally premiered as an electroacoustic tape work. In today's performance the "piano part" is played on the Disklavier, and the bass and percussion parts are performed using a sound module. In 1985 I adapted G.M.Koenig's PR1XM, a computer program that generates musical structures, for use at UTEMS. An interest in ballroom dancing prompted my wife Barbara to suggest that I might add some "swing" to the output of PR1XM. This was created by "swing quantizing" rhythms (time shifting alternate eighth or sixteenth notes), and then adding a percussion accompaniment.

**Cue #23** is based on a musical cue that I wrote for a radio production of Timothy Findley's The Stillborn Lover. Material from the original acoustic recording is mixed with a MIDI orchestration

**Gustav Ciamaga**, since his retirement from the Faculty of Music, has continued to work in the electroacoustic domain both in the Faculty's studio (UTEMS) and in his home studio on Markham St. This dual arrangement allows him to explore both hi- and lo-technology.

**pour M:** is one of seven electroacoustic compositions (For B:, For P:, etc.) written in memory of departed colleagues. The 'M' in this instance refers to the Canadian composer Micheline Coulombe Saint-Marcoux (1938-1985). **pour M:** is orchestrated for an electronic ensemble which develops melodic and rhythmic motives in a musical language that is both serial and minimal.



The musical material of **Possible Spaces no.2** is derived from a six-note scale containing two tritones. Unlike no.1 in the set, which expressed tranquillity, the aural attributes of the imagined space in no.2 might evoke different interpretations from one listener to the next.

**John Duesenberry** has been active in electroacoustic music since the analog era of the 1970's. He first studied computer music in 1979 at MIT, and now pursues this interest in his private studio. He recently joined the Avid AudioVision DAW development group as a software engineer. Duesenberry's music has been widely performed in North America, as well as in Europe and Australia. He has been an Artists Foundation Fellow, a winner of the League/ISCM New England Composers Competition, and a Millay Colony resident. He has authored technical articles in publications such as *Computer Music Journal* and *Electronic Musician*. His music has been recorded on the Neuma, Aerial, and Opus One labels and on a CD released at the 1989 International Computer Music Conference.

**Fanfare** Since much of the material of this short piece is articulated (often loudly) by brass and wind-derived instruments, and since this material is simple and repetitive, I chose the title **Fanfare**. Usually a fanfare announces something, such as the arrival of an important politician or other noble personage; this piece simply gets in your face and announces itself.

**Christos Hatzis** was born in Volos, Greece on March 21, 1953. He studied music at the local branch of the Hellenic Conservatory and later at the Eastman School of Music and SUNNY at Buffalo, from which school he received his Ph.D. in 1982. He was a scholarship recipient throughout his university studies. Hatzis emigrated to Canada in 1982 and became a Canadian citizen in 1985. He has

lived in Toronto ever since and has been active as a free-lance composer. In 1995 he joined the Faculty of Music of the University of Toronto where he teaches electroacoustic music. Hatzis' work has represented Canada and Greece at important international gatherings such as the International Rostrum of Electroacoustic Music, the ISCM World Music Days, the Prix Futura (Berlin) and the Prix Italia. He is the recipient of numerous commissions and grants from the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Arts Council of Great Britain, the London Arts Board (UK) and the CBC, and from some of the best known artists in Canada and abroad. Hatzis' recent projects include a trip to Baffin Island to record Inuit throat singers and "An Evening with Christos Hatzis", the opening concert of the 25<sup>th</sup> season of New Music Concerts. Upcoming projects include "Not Only but Also" by Mascall Dance in Vancouver March 20-24, a collaboration between Hatzis and choreographer Jennifer Mascall, the world premiere of his new radio piece "Footprints on New Snow" (a collaboration with Keith Horner) on March 31 on Two New Hours, and "Erotikos Logos", a new compact disc with three long cycles by Hatzis soon to be released on the Marquis Classics label.

**The Idea of Canada** is a 37 minute radio piece that was commissioned as part of a series of broadcasts commemorating the 60<sup>th</sup> anniversary of Glenn Gould's birth and the 10<sup>th</sup> anniversary of his death. Conceived by CBC producer Steve Wadhams, speech and music are combined as equal partners, each enhancing the effect of the other. The words are the voices of Canadians, speaking from the heart about what Canada means to them. The music complements and comments on these thoughts and is often actually derived from them using the pitch, rhythm and timbre of the spoken word. All this is supplemented by an aural backdrop drawn from the sounds of the Canadian landscape. One particularly effective innovation is

a technique which allows the spoken word to turn itself into music by triggering its own distinctive 'sound shadow', giving the speech a haunting and compelling quality.

**Nigel Morgan** was born in London, UK in 1952. He studied at Julliard and the Royal Academy of Music. In his mid thirties he rediscovered his voice as a composer following his appointment as music animateur to the Arts Council of Great Britain, a role that brought together a developing interest in music education, new technology and community arts development. In 1991 he began collaborating with Pekka Tolonen on Symbolic Composer, a Lisp-based composition environment. Since 1992 the testbed for S-COM has largely been Morgan's professional composing assignments. He is currently a research fellow at the Institute of Popular Music, Liverpool University.

... *touching the distance* contains 21 studies and 7 adventures in all, essentially ex-trapolations from a large-scale 3 movement work for piano solo. They represent formulas and 'programs' for the re-definition and regeneration of their original material. The idea for such 'extra' material came from a desire to make a complex work designed for virtuoso performance accessible to student and amateur performers. It may seem strange therefore that such a work might prove sympathetic material for performance by a Disklavier. On the contrary, the origins of the work, its composition and presentation to the performer lie in machine origination and performance. The studies and adventures were written in Symbolic Composer in a format that enabled the performer to interact with each 'score-file' (usually little more than a page of code using conventional musical terminology) developing personal versions and extensions by altering the intensity or focus of parameter generators in the code itself. As SCOM generates 'perfect' note-lengths (even with complex irrational tuplets) the Midifile resultin

from the compilation of a score-file' can be transferred in seconds to a scorewriter and the result played from the screen or indeed played back to the performer. The material in this performance is originally that 'chosen' and generated from SCOM by Joan Dixon. Note: the term material here covers pitch, note-length, tonality, key velocity, and structure. These particular studies are all based on a generation of single mandelbrot-like fractal image having two outputs that tessellate with one another. These outputs are directed to the left and right hands, often resulting, as in Study 4 & 5, in intriguing chordal mixtures. The adventure that concludes the work tessellates material from each study into a structure derived from the fractal itself.

; **PIANO-STUDY 5** (17.1.94)

(setq master

; generates 64 tonalities from an octatonic mode

(gen-tonality

**gen-sin-chord**

'(c# 5 d 4 f# 4 g# 5 b 5 e 6 d# 6 f# 6) 64 8)))

(setq nval 256)

(setq seed 0.23)

(gen-hopalong-symbol

; mandelbrot-like fractal with 2 outputs generating symbols

xmel (a d) ymel (e h) 100 200 300 seed nval 0)

(setq a '((1/4)) ; note-lengths being 'set' to symbols

b '((-1/16 3/16))

c '((-1/16 1/16 1/16 1/16))



```

d '((-2/16 2/16))
e '((1/4))
f '((1/16 -3/16))
g '((1/16 -1/16 -1/16 1/16))
h '((2/16 -2/16))
)
(setq i1rhy ; structures right hand rhythms
(eval-list ymel))
(setq i2rhy ; structures left hand rhythms
(eval-list xmel))
(def-instrument-tonality
default master
)
(def-instrument-symbol
i1 (reverse (mapcar 'list (symbol-bundle '(2 3 4) ymel))))
; making chords of 2,3,4 notes in right hand
i2 (mapcar 'list (symbol-bundle '(4 3 2 3) xmel))
)
(def-instrument-length
i1 i1rhy
i2 i2rhy
)
(def-instrument-zone

```





il

)

default (symbol-repeat 64 '(4/16)) ; the length of the piece

)

ef-instrument-velocity

; velocity (dynamics) derived from brownian motion

default (mapcar 'list (vector-to-list

(vector-round 32 110

gen-noise-brownian 6 seed 0.2))))

)

compile-instrument "ccl;output:" "study5" ; makes the Midifile

**Karlheinz Essl** was born in Vienna in 1960. Following studies in chemistry he studied at the Wiener Musikhochschule with Friedrich Cerha and Dieter Kaufmann. He also studied musicology and history of art at the University of Vienna and wrote his doctoral thesis on "Das Synthese-Denken bei Anton Webern" (1989). As a double bass player he has played in different ensembles of chamber music, jazz, and experimental music. His work with computers (with an emphasis on Computer Aided Composition) and a prolonged occupation with the poetics of serial music have been a formative influence in his compositional thinking. Most of his works are published by TONOS (Darmstadt).

**Lexikon-Sonate** is a composition for MIDI-controlled player piano which is composed and performed by computer software in real time. The underlying program was written by Karlheinz Essl in MAX (Zicarelli and Puckette, 1990-1995 Opcode Systems Inc./ IRCAM), a interactive graphical programming environment for multimedia, music, and MIDI, running on a Macintosh computer. It draws from a large library of musical functions, compositional techniques, and algorithmic strategies which Essl has developed over the past few years: the "Real Time Composition Library" for MAX. It was used to implement the 24 music-generation modules which are related in a very complex way as a musical HyperText. Each module generates a specific and perceptive characteristic musical output due to a certain compositional strategy. It does not contain any pre-organised musical material, but a formal description of it and the methods how it is being processed. The idea of autopoiesis - material organizing itself to certain constraints- plays an important role. More information about LEXIKON-SONATE can be found at <http://www.ping.at/users/essl/works/Lexikon-Sonate.html>.

# Lexikon-Sonate

## Lexikon-Sonate

© 1992-93 by Karlheinz Essl <essl@ping.at>

Interactive Real Time Composition Environment for Computer  
Controlled Piano

☐ auto
 ☐ add module
 ☐ change weight
 ☐ stop

control

Esprit

MeloChord

Ricochet

Clouds

Gruppen

BrownChord

Orgelpunkt

Figuren

Réverie

PulsChord

RepLay

Arpeggio

Hoquetus

SuspChord

Triller

Sleep

Joyce

Motiv

Pointilist

Glissando

Hacker

Fermata

Pause

Generalpause

Esprit

3

Esprit

select a  
module

PulsChord

2

3 2 1

select a sequence  
of weights

Figuren

1



